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**Far Side Virtual**

**7 Years On**

*The classic in a new light*

**Twin Peaks**

*A treasure trove of potential*

**Art Contest**

*The waviest of all the art*



**Geometric Lullaby Interview**

*Dennis talks popularity, cassettes,  
and PewDiePie*





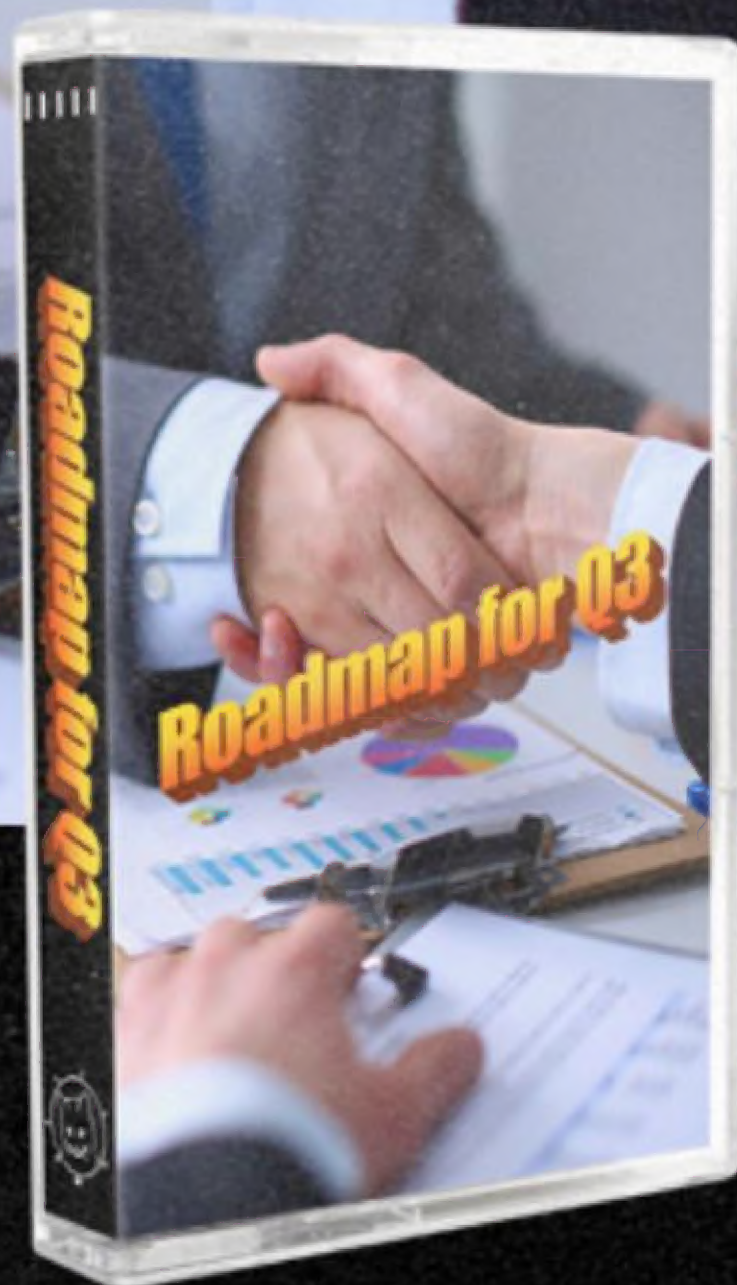
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## **Private Suite Magazine**

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## LETTER FROM THE EDITOR

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Issue two is finally here! Thanks to the incredible support from our readers, we were able to release the magazine much closer to the planned date than last month. Also thanks to the first release and all the support we got from it, we were able to get more articles and designs in. Just as a reminder: You don't have to be on the team to submit art or an article, anyone can do that.

As for readers, the first issue had way more than the few hundred I was expecting. It's incredible to see people actually read and discuss what we have written and designed! I promise we'll keep improving the magazine in all regards, as long as we can still get readers. As for the promised paper issues, there were sadly several unforeseen challenges on the long road to getting those out. However, I can assure you that I have been waiting for the paper release since Day -1, so I will keep doing my best to finally have the magazine in our laps in print form.

Since our last release, the magazine has gone through a lot of changes, new leadership and new members. Towards the end of last month, we suffered a large loss when many of our members became inactive or left entirely, including some leads. But since then, we have acquired a whole new team. Out of all the new people that joined, one person really stood



out. His name is Zarasophos - that's not his real name of course, it's just some cringey pseudonym he thought up a few years ago. He signed up for graphic design, but hasn't really done much of that until now.

At first, he started proposing ideas of how we could better organize the magazine. Then, he started planning things like meetings and submission dates (which were confirmed by me of course, this wasn't a mutiny) for us, so I just decided to ask him if he wanted to become an admin. He said he didn't want to, since he probably wouldn't have the time for it, so I decided to give him the admin role on the Discord but under a different name: He's now the official "Cool Folder Guy". Since then, he has kept up the reorganization process and was one of the reasons that we got the magazine out close to the time we should have.

A few other significant players have joined our team since then, too, like mello / Visual Saturn, a e s t h e t i c 苛イ現,

deadman12 and others. Kudos chaps.

Don't forget to follow us on social media (handles are below the table of contents) and join the email list to get updates on new events and what's going on with the next issue - after all, there is always a next issue. In case you have any artwork, articles or just ideas for next month, let us know on our social media or contact me directly at my new email [god@privatesuitemag.com](mailto:god@privatesuitemag.com) (don't ask.) We're always looking for ads to go into the magazine, so if you have anything you would like to promote, let us know. The team and I sincerely hope that this issue is just as good as, if not better than the previous one. Stay cool and enjoy, fellow vaporweebs!

matt  
Director



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## THE MONTH IN VAPORWAVE

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### *Palm Mall Mars*

Corp

People have been waiting for this album for 4 years, and it didn't disappoint. Another classic from Corp.

9/10

Various

### *Donkeykongwave*

8/10

Power\_Lunch is known for their surprisingly good meme albums. This is the latest. With artists such as Wizard of Loneliness and Il nøthing II, it is a solid addition to the Power\_Lunch catalog.



### *Aqua Placenta*

Ursula's Cartridges

This is an amazing album, and I wouldn't be surprised if it becomes an Ocean Grunge classic. It's safe to say that I'll be looking out for future Ursula's Cartridges releases.

9/10

Inter net person  
Writer



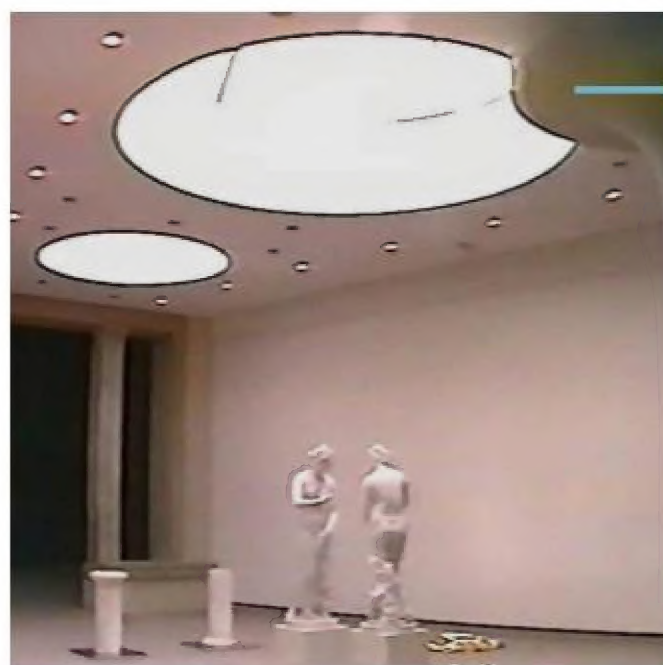


## *Informatique Meta-physique*

☒☒AUTO

Stellar comeback record from ☒☒AUTO, but a little too collab-heavy. Overall, pretty good.

8/10



## *Between Two Worlds*

Infinity Frequencies

This album sounds like you're walking through an underground museum. Great atmosphere, but nothing really special about it.

5/10



## *Void*

Dan Mason

A strange mix of vaporwave with pop vocals. Oddly enchanting.

7/10



## *Honeymoon Travels* Ursula's Cartridges

Honeymoon Travels is an experience. With its ethereal theme and space feel, the album creates an aesthetic undeniably trippy and enjoyable, hitting you with a sense of exploration and discovery. From the first track "G00d M0rn1ng Un1v3r5um!" to the last track "IÑFİÑİTΞ ∞ ΞMBRĂCΞ" the smooth, yet exciting sound draws you into the overall experience.

The sounds of the distant synths rolling around you creates a journey you won't want to leave, with tracks such as "Солярис" or "терпение, доктор" using their sound to keep pulling you along.

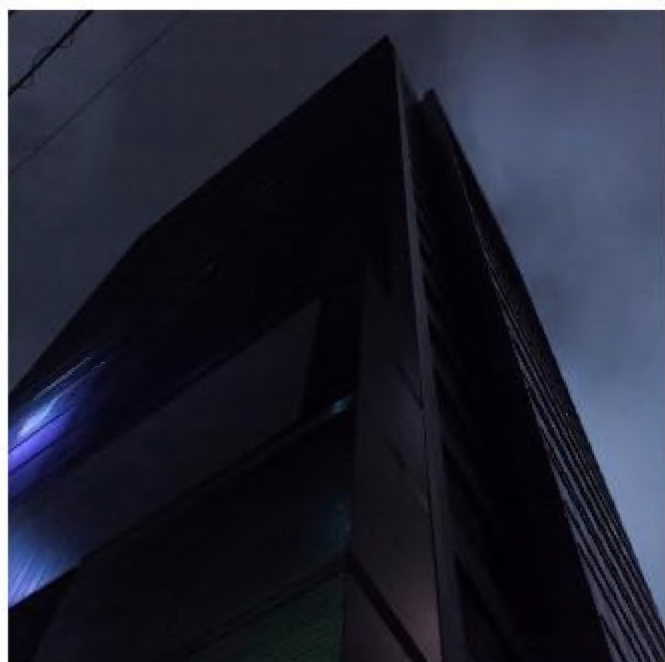
The swelling synths are occasionally broken up by drawn out vocal samples that continue to extend and draw out the spacey aesthetic pushed by the album. "Солярис" is honestly my favourite track on the whole album, with the whiz of a synth repeating throughout the whole track that creates a movement flowing along with gated snares, closed hats and a jazzy bassline, while the keys pull you further into the aesthetic. The album has a solid feel and is generally amazing to listen to.

8/10



## Abate

No Death



The first half of this album is a chase through the nightly streets of Tokyo, and the second half the meditation afterwards. One of No Death's best.

8/10

INCUBO™

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SURFING

S U R F I N G's long-awaited return to form, 6 years in the making. Just as good as Deep Fantasy, if not better.

8/10

## レメパモ

TRIBALISM



Some neat prehistoric midis, but the instrumentation could be more diverse.

6/10

## Zeldawave // 近藤 浩治 // OOT

Polygon Dream



8/10

Vaporwave is a genre based around nostalgia, and "nostalgia chords" such as Major7's or samples that have an emotional attachment can create bonds or connections with music or sounds. Zeldawave // 近藤 浩治 // OOT by Polygon Dream uses these techniques by creating a hook that almost everyone who grew up either playing or watching someone else play Ocarina of Time will be able to enjoy. Even if you didn't play Ocarina of Time, or are too young to have played it when it was at its peak, you can still enjoy the classic soundtrack remixed to its nostalgic peak.

Each track on the album, the seventh by Polygon dream, is a unique take on the original track, fused with trap drum beats and decaying synth pads. The first track, "Title Theme", drops you straight in, hitting you with what

you can expect throughout the whole album. The layering of the original soundtrack, gated snares, snappy high hats and assorted samples sets you on a journey through the past with long winded synths dragging you along with them. All the tracks flow together and work coherently as an album, with the style only changing slightly with the swap between classic gated drums and snappy trap beats in tracks like "Zelda's Lullaby" and " (Sheik's Theme)".

This album is a great listen and works great as a background rhythm; I would highly recommend it to newcomers and veterans of vaporwave alike. However, while it is a great album for those who can enjoy the aesthetic of Zeldawave // 近藤 浩治 // OOT, it might not be for everyone.

Puffycheses  
Writer



SULI HYUGA



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# FRIENDSWAVE

opal東京

## 8/10

One would be hard pressed to find someone who hasn't seen at least one episode of Friends, arguably one of the most popular network shows to grace the air in the 90s and early 2000s. The show, revisited by opal東京 (opal Tokyo) in his recent album FRIENDSWAVE, brings to the table a wonderful reimagining of beats sculpted into fantastic grooves-capes that personify each character who filled the show with personalities to whom we could relate.

A short intro samples the show's iconic theme, "I'll Be There For You," and then segues the listener into a jaunt through songs named after the main cast. The album is kept short and sweet – each track holds its own unique vibe against the others while building a cohesiveness that makes FRIENDSWAVE a nostalgic blanket of ooey gooey goodness. Not only does it have that city groove feel that makes you want to bump it under the electric orange palette of a nighttime drive downtown, but FRIENDSWAVE brings with it a true understanding that opal東京 knows his way arou-

nd his DAW playground, and utilizes the sounds available to him to sculpt a unique and enthralling experience that stays fresh and funky with each subsequent listen, whilst allowing each individual track to stand out on its own.



With a running time of roughly seventeen minutes, FRIENDSWAVE is succinct, leaving the listener wanting more of those sexy sax loops in which to immerse themselves. As the album comes to a close, FRIENDSWAVE ends on a high note, perky and fun that en-

courages the listener to have another go around. Take a listen and find out if you can vibe to Phoebe, or groove along to Chandler. Maybe you're more of a Ross, or perhaps breezy like Monica. FRIENDSWAVE can be found on DMT Tapes Florida's bandcamp page, along with more potential favorites to treat yourself.

FRIENDSWAVE had me longing for more when it came to an end, and naturally, I hit repeat and let it go round a few more times for the satisfaction of hearing Phoebe just a few more times. My only wish is that there were a few more filler songs to pad out the experience. Perhaps a FRIENDSWAVE Season 2 is in order? Pros are the distinct sounds; the lack of vocal overlays allows the listener to really focus on the feel of each track. On the other side, the album could stand to be a little longer; I wish I could have gotten a little bit more with the intro; and while contradictory, perhaps a few more audio snippets littered throughout the album maybe could have added a little extra oomph to the atmosphere so lovingly sculpted.

sheepo  
Writer



## Welcome to the Craft Store!®

nofriendsonline

Mallsoft with a Safeway theme. Safewave? I think that's a good name for it.

7/10



begotten 自戕 (hushwave) - 治愈它

9/10

Another masterpiece from b e g o t t e n 自戕. The story also keeps getting better and better. I wonder if anyone will go to the locations in the letter?



## Gesture Life

David Busch

An album of nice 80's jams. Pretty cool.

8/10



## ART CONTEST

---



*Rips Vol. 1*

---

Ursula's Cartridges

There were some very interesting submissions for this contest, and so instead of the three we planned on having, we included four pieces! The untitled piece by Lemmypixel seemed to us like a pitch-perfect example of the early vaporwave aesthetic.

In third place, we have a piece by Ursula's Cartridges titled "Family Computer Disk System". Minimalism is key here.

The second place is an untitled piece by 12romanz. This one sticks to a more classic vaporwave style, reminiscent of early vaporwave albums. That VHS timestamp really completes its aged look.

Finally, in first place, another piece by Ursula's Cartridges called "Rips, Volume 1", another piece that could easily be the cover of a classic vaporwave album.

Maybe the new internet needs a new iconography. What does a world of social media platforms look like? What are its signs, what are its pathways? Maybe the visual side of vaporwave can provide a map through the forgotten digital malls, while the music softly plays. We hope this art contest was a part of that.

mattt  
Director





12romanz

01:56

31.12.2004



**FAMILY COMPUTER**



*Family Computer  
Disk System*

Ursula's Cartridges

**FAMILY COMPUTER**

**DISK SYSTEM**

*lemmypixel*







Picture: Wikimedia Commons

## HISTORY

### *Ariel Pink and his impact on Vaporwave*

**B**ack when vapor was just a synonym for steam, one short blond guy from Los Angeles started recording songs on his portastudio. He only had a guitar, bass guitar, synthesizer, amplifier, and recorder. What came out were weird lo-fi pop songs inspired by Eighties and Nineties mainstream music – what people now call hypnagogic pop. That man's name is Ariel Rosenberg, also known as Ariel Pink.

If James Ferraro is the grandfather of Vaporwave, Pink is the great-grandfather. We have no right to deny his involvement in the birth of Daniel

Lopatin's landmark Ecco-Jams, but Pink's impact wasn't as direct as Lopatin's.

So, first of all, what is hypnagogic pop? Let's imagine that you're fifteen years old, the date may be April 21, 1985 or October 16, 1987 - the exact date doesn't matter. You want to listen to some popular synth music, but you don't have a job yet and don't even have enough money to buy Madonna's new record. Another guy - let's call him Martin - comes to help and sells you his cassette player for cheap. "Man, this thing will blow your mind up," he says. A minute later he leaves the room and disappears.

The same day. 9:35 pm. You put the tape into player, turn it on, and realize that what's coming out of the lo-fi speakers is not what you expected, but it has its own charm. A synth plays an easy melody that reminds you of summer night riding, the bass is too silent to be heard, and the singer's voice is so similar to Martin's that you can understand it, despite the low quality recording. What about drums? There are no drums. The rhythm section is made of layers of sounds produced by a human voice. Now, thirty years later, this same music is being made again by a bunch of underground musicians; it's now being called hypnagogic pop.



Pink started recording his songs in 1996, as he once said in an interview: “When I was in high school, I just had a bass guitar, some kitchen utensils – cheese graters and stuff like that. I had one amp. I used to record on a handheld, miniature cassette re-

***Now, again, after thirty years, this same music is being made again by a bunch of underground musicians.***

corder – a voice recorder with a little tape in it. I would just record what I thought were experimental pieces. They each had beginnings and endings and there were songs. But I was just very fascinated with recording at the time. I would make these cassettes and I would make titles for these things. They would have very John Cage titles. The song times were the most important thing. It had to be 16 minutes and three seconds, even though it wasn’t technically 16 minutes and three seconds long. It just said it on the cassette tape.” That cassette tape is now “Thrash & Burn”, but that



Picture: Wikimedia Commons

compilation isn’t as important as “The Doldrums,” “House Arrest,” or “Loveboy.” George Clanton (a.k.a. ESPRIT) added some songs from these albums to his favorite playlist on Spotify - you can check them out right now.

“But what did Ariel Pink do that was so influential?” you may ask. The answer is easy enough: he was one of the first artists who started recording music filled with such unique aesthetics. You start to drift around in your old memories, producing that special feeling of nostalgia. The visual aesthetics are also important, with their weird, colorful techniques that make you ask “What the hell is this? Why am I staring at this thing? Why is it so nice?” These are the techniques hypnagogic pop and its derivatives use. Pink was a child of the Eighties and Nineties. His music, especially the earlier stuff, lives entirely through ironic nostalgia. Lo-fi recording, weird lyrics, synthesizer powered music - he discovered that this was what it took to brew that special nostalgia cocktail. All artists of hypnagogic pop have had their share of influence on the aesthetic of Vaporwave, but Pink was the true pioneer.

Patriarch  
Writer

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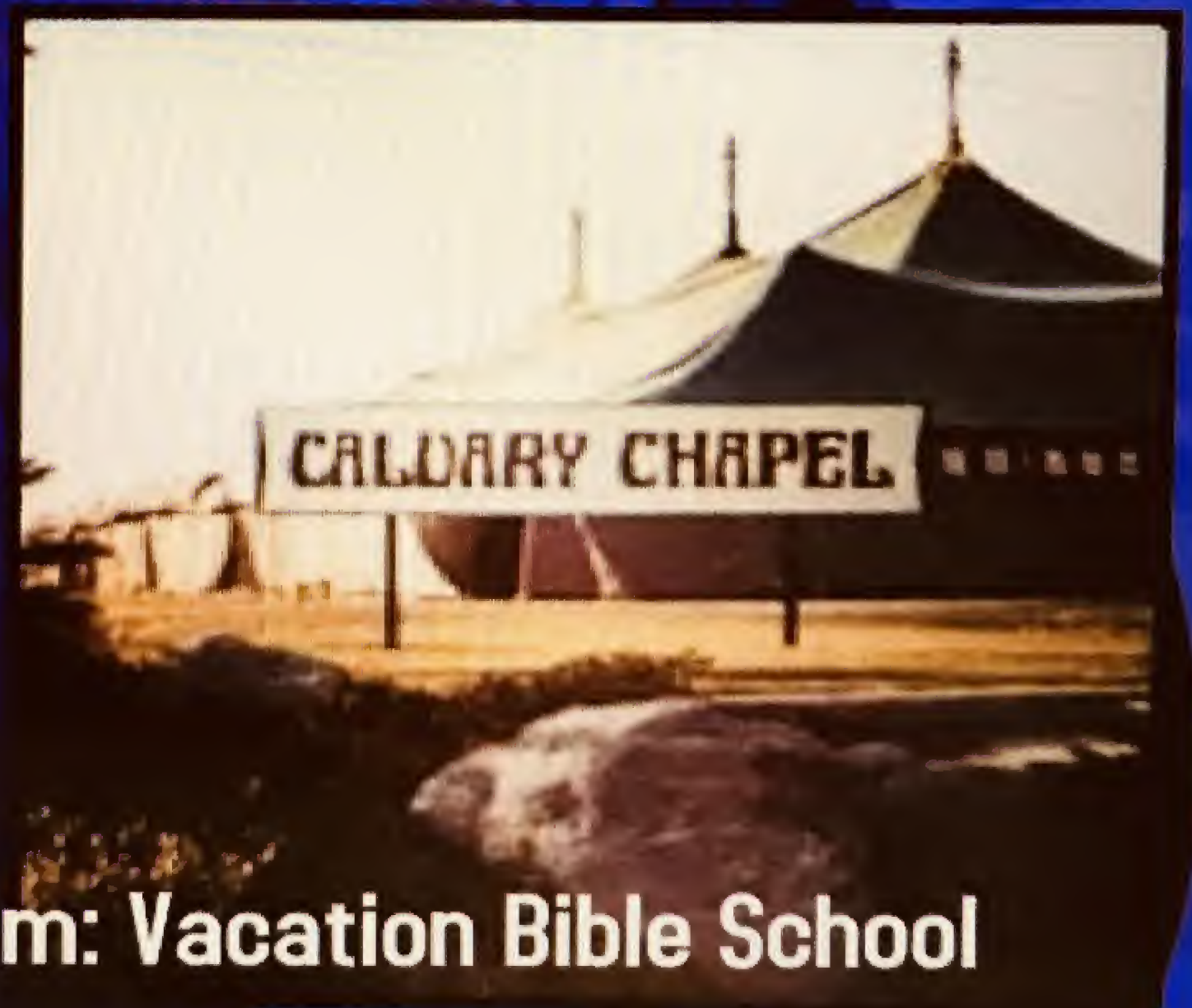


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# *Pixarnia and the Future of James Ferraro*

Far Side Virtual 7 Years On

**F**ar Side Virtual by James Ferraro is one of the stealthy masterpieces of Vaporwave. While overshadowed by its contemporaries, EccoJams Vol. 1 and Floral Shoppe, in the competition for the genre's crown, Far Side remains a compelling testament to the boundless creativity of early Vaporwave.

Much like Oneohtrix Point Never, who adopted the Chuck Person moniker to release EccoJams, Ferraro is a veteran of electronic music. By the time he released Far Side Virtual in 2011, he had nearly a dozen releases under his belt. The sheer number and diversity of his output is noteworthy, from the Scientology-influenced lo-fi of Clear to the Glam stomp of Night Dolls with Hairspray through to the Hypnagogic Popic iAsia. Honing his craft through years of work and a fondness for the weird and wonderful, Ferraro was always one part artist, one part musician. In this spirit, Far Side operates just as much as a playful art installation as it does as a straightforward music album, the perfect combination to capture the zeitgeist of 2011.

In the current climate of suspicion and even hostility to the Tech giants of Silicon Valley, it's important to remember just how deified these

firms were during the late 00s and early 2010s. Facebook, Apple and Google were all riding high in both corporate power and cultural draw. Predictions that internet technology would make the world a better place were taken very seriously, and the influence social media, email marketing and internet communication had on electing Barack Obama in 2008 seemed to confirm this.



Technology was also become more accessible than ever before, with the iPad releasing in 2010 to massive excitement (a version of which graces Far Side's album cover). Into this cultural moment FSV was released, a mix of genuine excitement and wry cynicism about the rising tide of technology.

If you're making a parody of the state of tech in 2011, creating your album entirely in Garageband is

a great coup. The super-accessible music production suite became a symbol of Apple's creative streak, backed up by the idea that anyone, anywhere, could make music. Garageband also helped Ferraro to create the most generic-flat sounding music possible. While EccoJams and Floral Shoppe took existing 80s and 90s tunes, and remixed them to become something new, Ferraro's Garageband production instead focused on mimicking computerised muzak, finger clicks, elevator ambient and digital effects. The sounds of Far Side should be familiar to most, but not from a childhood radio like EccoJams, but simply from sitting at a 00s computer.

Ferraro explored the germ of this idea on the EP Condo Pets which released in September 2011, one month before Far Side. The EP can be seen as a test-run of the ideas he would flesh out fully with Far Side. The instrumentation is even more jarring than it would be on FSV, but the themes of tragicomic technology ring through. The computer jangles of 'Text Bubbles', 'Life in A Day' and the ludicrously titled 'Find Out What's on Carrie Bradshaw's iPod' hint that Ferraro was about to strike silicone-covered gold.

The world of Far Side could be





likened to a tour of a virtual mall. Similar to the earth of 2011, but full of visual pop-ups and robotic assistants to attend to your every need. The album is structured with 'loading screens' of ambient rainforest music and finger clicks giving way to large open worlds full of life and vigour. As we walk through this Internet plaza, music fades in and out, sometimes sitar music, other times Gospel, Pop or Classical swirls. Butlers buzz in our ear asking if you, "would like to receive The New Yorker directly on your iPad?", or inviting us to "try the masterful taste of Dubai's finest wines". We can sit down for some Fat-Free Calamari Rolls or enjoy some Dream Sushi. How about some Fro-Yo and Cellular Bits? We're not alone either, Richard Branson's avatar greets us while 'top-chef' Gordon Ramsay cooks our food. In fact all of Times Square can see us, say Hello!

One of the strengths of Far Side Virtual is how successful Ferraro is at creating a world for the listener to inhabit. Essentially, it's like listening to the inside of a Macbook. It can seem inviting and friendly on the surface, but with a soullessness which gradually creeps in as the album progresses. There's very little to do here other than eat, drink and shop. The mall we walk through is devoid of organic life, every note

and voice is primed and processed. Sounds slide in and out continuously, making it hard latch on to anything specific. The production is as dry and robotic as possible, with the occasional human voice or analogue instrument only making the world seem more alien and unfamiliar.

This uncanny valley, balanced between the appealing sounds of the future and the alienating power of technology, is at the core of the Vaporwave genre. Ferraro's album

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***If you're making a parody of the state of tech in 2011, creating your album entirely in Garageband is a great coup.***

manages to perfectly skewer it right down the middle. To one listener the album can be an uplifting waft of nostalgia, while another may find it genuinely uncomfortable- making them a stranger in a strange land.

Musically James Ferraro moved away from Vaporwave styles after Far Side, exploring dance-pop on 2012's Sushi, R&B with 2013's Cold

and the Trap influenced Suki Girls from 2014. He did return to similar themes of capitalism and technology with 2016's Human Story 3, but using a contemporary Classical style rather than the bleeps and bleeps of his earlier work. In terms of current torchbearers for the Far Side sound, the Vaporwave producer Eyeliner stands-out. With his synthesised muzak and themes of shopping and excess, the Far Side style can live on.

With its cynicism about the future of technology, Far Side was ahead of its time. Even mainstream culture now views the Internet, Silicon Valley and tech in general with a growing suspicion. The optimism of the late 00s has been well and truly burst, and instead we are left with a world of questions, doubts, and a sense that we've been cheated by those we trusted. The promise that the Future Was Good have been found to ring hollow, and this internet thing just doesn't seem so fun anymore. But hey, at least we got some great Vaporwave out of it.

Mxhdroom  
Writer





# Popularity, Cassettes and PewDiePie

## INTERVIEW

### *Dennis of Geometric Lullaby*

*How do you feel about the popularity of Geometric Lullaby?*

It's very surprising. I just got into the genre a few years ago and I made a lot of connections and I sort of just sat back and watched how other people were doing labels. I feel like sort of I have a unique taste.

*Your label's choice of music is definitely different compared to other ones.*

I kind of had an idea of what I wanted to do, kind of not, so I started a little more varied, and sort of focus in more now. I had Jeff from PLUS100, he really helped me out a lot. I had a lot of questions, and he was very nice. He was answering all my questions,

giving me advice, stuff like that, so shout-out to him for that. I did spend 5 months preparing before I released anything. Stuff like designing, getting artists, setting up the website, the logos, the music videos, everything. I just did a lot of preparation before, and so it's nice to see it actually pay

off, all the hard work.

*How'd you come up with the theme of Geometric Lullaby?*

The name I got from a song name I was working on, and then I was like "This would be the perfect name for the label." It was originally supposed to be an Electric Spectre song, which is an alias of mine, and I just thought it sounded too cool to pass on. Interestingly enough, I'm in a Black Metal band called Ghost Bath, we play depressive-suicidal black metal and it's sort of death-themed, and funnily enough with Vaporwave I wanted to do something happier and lighter and I was like "Oh, this the perfect genre to do that" and somehow it just to-

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***I kind of had an idea of what I wanted to do, kind of not, so I started a little more varied, and sort of focus in more now.***



tally turned into the same dark theme my band is. I think I just naturally tend towards that sort of feel and mood. It slowly went in that direction, I didn't really fight it. I mean I enjoy that kind of stuff, I only release albums I enjoy and I guess it sort of reflects that.

*What's your favorite release on the label so far?*

My favorite release? Right now, I order in big batches, so I have 5 more releases sitting here, I have 10 more - no, 15 more. Honestly, I think the one that I was most excited about was

Gateway 2000 by MindSpring Memories. I really liked that album, and I was surprised that it didn't have a cassette release. I messaged MindSpring and she was down for it.

*What's your process for getting people onto your label?*

When I first started out, I obviously didn't have a label or a website or anything like that, so my process was a little different. I would just email, either through Bandcamp or through Facebook, and give all the details. Like "Ok, I'm going to put them in

plastic sleeves, with a tarot card, with an obi strip. I'll have your music video up on Vapor Memory", y'know, just all the details, "and I would love to re-release your album, just hit me back if you're interested." And I probably sent back at least 10 times the amount of responses I got back. My deal was to start with some established albums, ones that have already been out, that people know, since nobody would know who Geometric Lullaby was at all, and that would help get me off the ground. And then now that I'm a bit established, I can start putting out either new artists or new albums and stuff like that, and I've started leaning in that direction with re-releases - taking a back seat, to only 1 or 2 a batch.

*Outside of vaporwave, what are you listening to?*

Honestly, right now, I actually just mainly listen to vaporwave. It's been that way for like a year now. Before that, I was listening to atmospheric black metal - I listen to things in all genres, but just like specific stuff. If it sounds kinda weird, I usually like it. I was listening to depressive black metal, super raw sounding stuff that, honestly, most people don't really enjoy, high pitched vocals, like silencer. But once I started listening to vaporwave, I've slowly just gotten into listening. That and podcasts (laughs).

*What are your favorite Vaporwave Subgenres?*

It depends on my mood. Anything that has a really strong atmosphere to it, I really enjoy. I really like Groceries stuff, so I guess I like Mallsoft. I don't





know exactly what you'd call Death's Dynamic Shroud, Nuworld or something. I think they're just their own thing at this point. Yeah, I really like that style. Last year my favorite album was actually an EccoJams album by this guy - I think he's called Outer something, it's in Japanese. It's called Hidden Empire, I think he's called Outer Empire - so yeah, I guess I like EccoJams.

#### *How'd you get into cassette tapes?*

I joined the Vaporwave Cassette Club - my friend Dino, who is a really good graphic designer, he actually designed the Zeldawave cassette. He introduced me to the Vaporwave Cassette Club, and I actually met up with him in Chicago. But I was in the Cassette Club for a really long time - I wasn't saying anything, I wasn't buying any

tapes, I didn't have any for at least a year. My first tape came out on Business Casual on tape, so those were my first tapes. And then I really thought the collecting aspect of it was cool, so as soon as the Floral Shoppe vinyl came out I was like "Oh, that'd be cool to hang in my office" and so I bought that, and I actually did receive it and that was the first thing I ever bought.

After that I just kind of went crazy and bought a lot of cassettes of just everything and sort of overdid it. So when I started Geometric Lullaby, to have enough funds I had to sell a large portion of my collection, but now I've found kind of a happy medium where I just buy my favorite artists so I don't go overboard. I have a full Death's Dynamic Shroud collection, and I do collect a lot of MindSpring Memories stuff. I just parsed it down a bit, but I still collect them. I feel like I

wanted to be a collector first, before I became a label just so I could understand it and be part of the community.

#### *What's the process of creating and distributing tapes and how long does it take to complete a full batch?*

First step: Contact all the artists, or the artists contact me, for releases so I have a list of what I'm going to do. The next step is all the designs. I do 99% of them myself, all the cassette designs, the obi, the sticker label, all of that.

That usually takes quite a while, it just depends. I've been working on these ones for a couple months now. The next step: Get all the music correct and send it to out BandCDs to get them made, so that'll be - my last order was \$2000 at once. It's kind of a large chunk all at one time, and slowly



***As soon as the Floral Shoppe vinyl came out I was like "Oh, that'd be cool to hang in my office."***



I'll get to pay them back once I sell them. I wait a few weeks to a month or a month and a half and then I get all the cassettes in.

I actually get most of the J-Cards done at a different company, at NAC (National Audio Company, Editor's Note), I just think they do better work on the actual J-Card. So then, once I get them in, I put in all the J-Cards for 600 tapes, and then I plan a release schedule. Once they release I will put together the packages. I'll put in the tarot card, the sticker, the sleeves, and then I'll do what I'm doing now, which is boxing them and printing labels.

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## ***Skeleton's self-titled was an inspiration for me even while doing Electric Spectre.***

*If you could have any album that hasn't been released on cassette or vinyl, which one and why?*

I would say probably Skeleton, his self-titled. I think it fits with the label really well. It was an inspiration for me even while doing Electric Spectre. I think it fits the label, I think people would love it, I'd love it, so yeah, Skeleton's self-Titled.

*How do you feel about PewDiePie using your label's music?*

That was pretty cool because it was actually my own personal album that I made, it was the music that I actually made. When I saw it I was like "No that

can't be real." I went to the video and was like "Alright this is real." I don't really watch PewDiePie, I obviously know who he is and how popular he is. I thought it was cool and what's also cool is that he enjoys the type of music my band plays too, I saw him listening to Death Heaven which is another band that's close to us in genre. So, my band's going in tour over in Europe in the fall and I'm gonna see if I can find a way to hit him up to hang out or something.

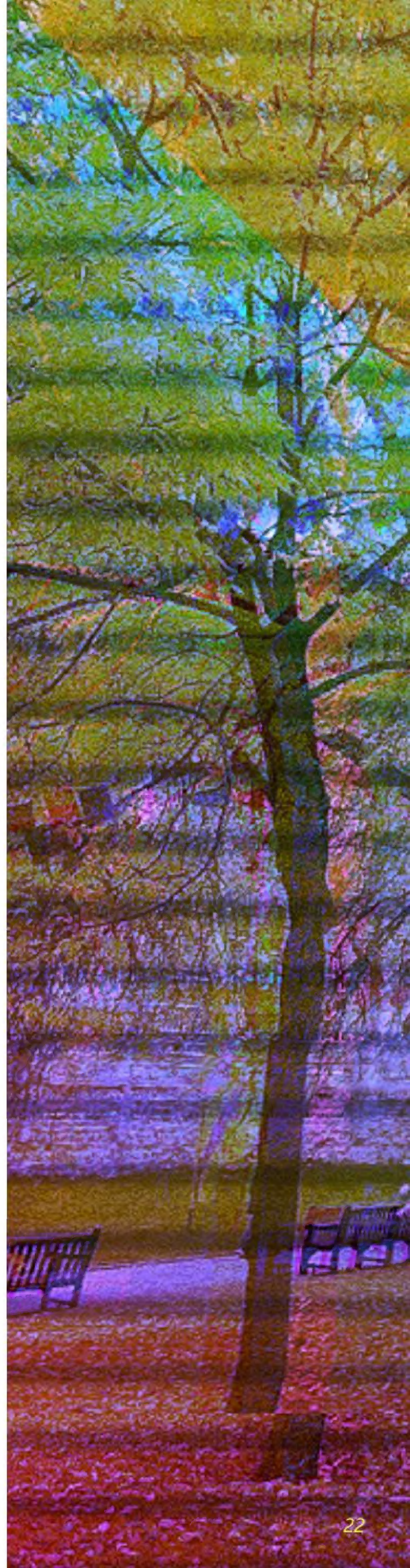
*Did you make Runescape.wav and are you Begotten?*

Did I make runescape? Well, I created the runescape game back in - yeah, I made that Runescape album. Actually, the Geometric Lullaby bandcamp itself was the Runescape page. Before I became a label, I wanted to use that page for all of my own stuff. I was going to put Electric Spectre, that Runescape album and some other aliases I have there, just as a collection of my music, but it sort of became a label, obviously.

Begotten? No, I'm not Begotten.

Questions submitted by  
PinkerTails, Acetantina, Swankyork

Questions asked by  
pinkerton  
Writer







# TWIN PEAKS

## MAKING VAPORWAVE

### *A treasure trove of Vaporwave potential*

It's a Sunday evening in the spring of 1990 and you settle down in front of your cathode ray tube television. You don't have cable, so you flip through the limited network channels. Married... with Children is on Fox. You catch a bit of Murder, She Wrote on CBS. NBC is deep into its Sunday Night Movie, Jesus of Nazareth. Finally, you land on ABC. You were hoping you wouldn't have to rely on the last-place network, but you check anyway. What you witness draws

you in. Haunting melodies, bizarre characters, and the winds of the Pacific Northwest blowing through your living room — and you can't look away. Welcome to Twin Peaks.

What's Twin Peaks all about? As the town's local chess master Pete Martell puts it, "she's dead, wrapped in plastic." The show kicks off with the body of high school prom queen Laura Palmer washing up on a chilly river bank, infamously bundled in plastic sheeting. The FBI's Dale Cooper rolls into town to as-

sist the investigation, and through this investigation we get up close and personal with a town that has more secrets and mystery than an Agatha Christie novel.

The original 30 episodes mixed soap opera, murder mystery, paranormal, comedy, and downright strange elements together to create the most bizarre show anyone had ever seen. Unfortunately, the show was canceled for a litany of reasons. In 1992, after the series went dark, a financially disastrous pre-



quel film was released, which sunk the Peaks universe even further. It was easy to assume this would be the end of Twin Peaks, but thanks to a dedicated following of obsessed fans who kept hope alive over the last quarter century, Showtime released a third season in 2017.

The original series of Twin Peaks is crammed full of sounds and aesthetics practically created for vaporwave; this hasn't gone entirely unnoticed by producers. You may recall when Black Moods put out *Invitation to Love* through Dream Catalogue in December of 2014, which is a brief foray into the possibilities. Some witch house and synthwave producers have also made use of the series. However, the shortage of Peaks-inspired vaporwave has left me unsatisfied.

If you produce vaporwave, you need to see this show - if only for the music. Unlike other shows of its time, the music took a far more active role in setting mood, atmosphere, and tone. Nearly every

scene is underpinned with Angelo Badalamenti's enchanting music. The variety of synth-heavy drooping, melancholic ballads, snappy jazz and ethereal rock is the stuff of a vaporwave junkie's dreams.

The well of source material is deep. Between the officially released soundtracks spanning the original series and the prequel film, there are a total of 45 tracks at nearly three hours of material. If that's not enough, David Lynch, series co-creator, put out a collection of previously-unreleased music called *Twin Peaks Archive* on his website which included an additional 211 tracks - nearly ten more hours of sampling potential. This brings the grand total to 256 tracks or 13 hours. There are also unreleased and bootleg tracks to hunt down if you want to drill into the bedrock.

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### ***The fashion, the cars, the color palette, the acting - it all screams vaporwave.***

On the visual side of the spectrum, artists and multimedia creators can rejoice. *Seinfeld* is not the only '90s show with great vaporwave potential. The whole of the original series exudes aesthetic, but particularly once you get into the middle portion of the second season, as things get campier and sillier than they were earlier on. When local bad boy Bobby Briggs ditches his leather jacket for a bu-



*Invitation to Love* by Black Moods has been one of the few Vaporwave albums to exploit Twin Peaks' potential.

siness suit, I imagine a track about big business. When loner James Hurley toasts champagne with Evelyn Marsh in front her mansion, I see a music video about luxury living. When maniacal villain Windom Earle hatches plots on his ridiculous computer, I envision the technology ads and demos of the pre-Internet age. The fashion, the cars, the color palette, the acting - it all screams vaporwave.

If you're a vaporwave producer and you haven't experienced the original series, you're doing yourself a disservice. It's easily accessible on Netflix, Showtime and Blu-ray/DVD. Or perhaps you desire a real '90s experience and you want to track down the VHS box set. No matter how you get ahold of it, your production potential will thank you. As our hero FBI Special Agent Dale Cooper says: "Every day, once a day, give yourself a present." Give the world the gift of Twin Peaks vaporwave.

JetPuffed  
Writer







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